16:Fielding Hall G-3 (1885-1890) 1898 AP1 Burma
Burmese AP4

But the dog only made a splash in the water with her paws, and then turned and ran after me. The boatmen laughed and resumed their poling, and I passed on. In the still morning across the still water I could hear every word, but I hardly took any note; I have heard it so often. Only now when I come to write on this subject do I remember.

It has been inculcated in us from childhood that it is a manly thing to be indifferent to pain—not to our own pain only, but to that of all others. To be sorry for a hunted hare, to compassionate the wounded deer, to shrink from torturing the brute creation, has been accounted by us as namby-pamby sentimentalism, not fit for man, fit only for a squeamish woman. To the Burman it is one of the highest of all virtues. He believes that all that is beautiful in life is founded on compassion and kindness and sympathy—that nothing of great value can exist without them. Do you think that a Burmese boy would be allowed to birds'-nest, or worry rats with a terrier, or go ferreting? Not so? These would be crimes.

That this kindness and compassion for animals has very far-reaching results no one can doubt. If you are kind to animals, you will be kind, too, to your fellow-man. It is really the same thing, the same feeling in both cases. If to be superior in position to an animal justifies you in torturing it, so it would do with men. If you are in a better position than another man, richer, stronger, higher in rank, that would—that does often in our minds—justify ill-treatment and contempt. Our innate feeling towards all that we consider inferior to ourselves

16:Fielding Hall G-3 (1885-1890) 1898 AP1 Burma
Burmese AP4

152 is scorn; the Burman's is compassion. You can see this spirit coming out in every action of their daily life, in their dealings with each other, in their thoughts, in their speech. 'You are so strong, have you no compassion for him who is weak, who is tempted, who has fallen?' How often have I heard this from a Burman's lips! How often have I seen him act up to it! It seems to them the necessary corollary of strength that the strong man should be sympathetic and kind. It seems to them an unconscious confession of weakness to be scornful, revengeful, inconsiderate. Courtesy, they say, is the mark of a great man, discourtesy of a little one. No one who feels his position secure will lose his temper, will persecute, will be disdainful. Their word for a fool and for a hasty-tempered man is the same. To them it is the same thing, one infers the other. And so their attitude towards animals is but an example of their attitude to each other. That an animal or a man should be lower and weaker than you is the strongest claim he can have on your humanity, and your courtesy and consideration for him is the clearest proof of your own superiority. And so in his dealings with animals the Buddhist considers himself, consults his own dignity, his own strength, and is kind and compassionate to them out of the greatness of his own heart. Nothing is more beautiful than the Burman in his ways with his children, and his beasts, with all who are lesser than himself.

Even to us, who think so very differently from him on many points, there is a great and abiding charm in all this, to which we can find only one

16:Fielding Hall G-3 (1885-1890) 1898 AP1 Burma
Burmese AP4

exception; for to our ideas there is one exception, and it is this: No Burman will take any life if he can help it, and therefore, if any animal injure itself, he will not kill it—not even to put it out of its pain, as we say. I have seen bullocks split on slippery roads, I have seen ponies with broken legs, I have seen goats with terrible wounds caused by accidental falls, and no one would kill them. If, when you are out shooting, your beaters pick up a wounded hare or partridge, do not suppose that they wring its neck; you must yourself do that, or it will linger on till you get home. Under no circumstances will they take the life even of a wounded beast. And if you ask them, they will say: 'If a man be sick, do you shoot him? If he injure his spine so that he will be a cripple for life, do you put him out of his pain?'

If you reply that men and beasts are different, they will answer that in this point they do not recognize the difference. 'Poor beast! let him live out his little life.' And they will give him grass and water till he dies.

This is the exception that I meant, but now, after I have written it, I am not so sure. Is it an exception?

352
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mortar and measurers, market basket, condiment's stored in cigarette tins and quart bottles. A discussion on these subjects is found under the chapter on Food.

Details were secured on the following household items:

SAUNG (blankets). Both THA-KA-LAT SAUNG (flannel blanket) and GUN SAUNG (Cotton blanket) are actually woolen blankets. (cost Rs. 25/-). Heavy cotton blankets are called CHI SAUNG . (cost Rs.15/-). Both are for individual use. In Pathwe U Myaing had one blanket of each kind which would last 3 or 4 years. In camp he has only the GUN SAUNG or Upper Burma blanket which he used for 2 years then brought from Pathwe . The females of the family had 6 cotton blankets between them (cost Rs. 12/ each). They brought 4 from Pathwe, two are "good ones", and two are "torn ones". The cotton blankets are supposed to last for 2 years according to Ma Aye Myaing. Intense love is indicated by the saying "we will go under one blanket", but double blankets are not known.

HSWE-YAR, (Enjoying place) mattress. It is a thin square cloth sack measuring 4 TAUNG on a side by 4 inches in thickness and stuffed with KAPOK. U Myaing had one at Pathwe which would last 7 or 8 years. It was made at home and valued at Rs. 30/-. Daw Aw Zar and the children shared a double mattress, a gift from her neice, in Pathwe but all sleep on split cane mats only in camp.

(KU DIN; raised wooden beds are rarely used in villages.)

GAUNG-ON, (head-lay) pillow. Pillows are made at home. Two may be made from 3 TAUNG (1½ yards) of cloth. They are cloth sacks filled with cotton and last 3 or 4 years - valued at Rs. 3/8 each. U Myaing had 2, and the females 8 at Pathwe. He used a wooden pillow made of small, raised board, while the females use rag bundles.

HPYAR, Sleeping mats. Two kinds are used; a split TA BAW plant mat and a more finely woven thin plant with over 2 under 2 weave mat. They measure 6 by 3½ feet . The mats lasted two years and were woven at home. 4 to 8 mats were kept on hand at Pathwe; here 4 mats are in use.

AYAR-KIN (sleeping place cover) bed sheet: The bedsheets used in Pathwe measured 6' by 3½' and were made of cotton. Three were used by U Myaing and lasted a year; they cost Rs. 7/- each. Camp: none.

CHIN TAUNG, Mosquito net: One kind was made of fine netted

sufficient food for myself and my family." Yet, it is significant that he manifests no anxiety symtoms, and appears happy and carefree. This suggests that despite the fact that he is presented with insecurity he does not react to it with tensions that have nervous manifestations. The sense of insecurity does not seem to be in his pattern of living, consequently his response is ill-defined.

The points of difference that U Myaing especially emphasized were:-

1. A few weeks of intensive work in Pathwe would get him more than a whole year of salary working in Rangoon.

2. His income in Rangoon is established at a low level. In Pathwe he might make 3 or 4 times his average income from fish products in a good year. On bad years he might just break even. But this did not affect his everyday living quality - since his food was for the most part gathered (fish, fruits etc.) or secured from the cattle loan (baskets of rice).

3. If he was sick in Pathwe his standard of living was not threatened. He made his cash in a short time and had ample leisure for resting. In Rangoon if he does not work he does not eat.

4. In Pathwe he usually had a surplus of 1000 to 1500 rupees on hand during a year. To be lent out (free of interest) to friends and relatives or (usually) invested in fish or family accoutrement. Now he lives from hand to mouth.

5. The loss of comfort and ease is severely felt by the adults. In Rangoon he works to stay alive, in Pathwe, to enjoy a full life.

[1 i.e., U Myaing -- ANALYST]

461
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The key to 26 high positions lies in education in the high schools and Universities. Family support is necessary for this and the student is constantly aware of his obligation to succeed for their benefit. "One tree can support a thousand birds" illustrates the dependency of the relatives on the successful individual.

In order to succeed one needs each of these three qualities: KAMMA (fate or luck), NYAN (intelligence), and WIRIYA(industriousness The failure of any one can cause the lack of success. Ordinarily, however, KAMMA is blamed in cases of failure - and the other two credited for success. The concept of KAMMA includes merit and demerit compiled in all previous existences. Because of this convenient excuse the true causes of failure are seldom analysed by the individual and he does not have a sense of personal blame or shame. Also social condemnation does not fall heavily on the unsuccessful who has tried and failed. However, one should finish what he starts or not attempt it, "once you start climbing the pole you must reach the top". The individual may not achieve fame or fortune but he is expected to maintain his birth position. His relatives, who suffer shame if he does not, help him. A major contribution of the individual is an advantageous marriage within or above his occupational group.

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556
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461

What does one strive for, by work, in the Burmese society? Not subsistence, for food is ordinarily cheap and easily attained in the villages. Clothing, shelter and the other necessities of life are also not the objective. The subsistence pattern is simple and essentially homogeneous throughout the village.

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The ordinary head of a household thinks of three major benefits to be gained from wealth. The first and most immediate are jewels to adorn the women of the family. The status of the family is reflected in public by the bangles, necklaces and earrings worn by the ladies. Diamonds are most prized and the size is important. However, most important is that each female be provided with "a set" of jewelry. The wife of the middle and upper status group particularly will prod the husband until he provides these necessities. The women's clothing and also the husbands and his son's must also be the finest they can afford.

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The second urge for wealth arises out of the desire for old age security. Hence gold coins are saved (hidden) against the day when

21: Htin Aung B-5 (ca. 1930) 1937 AP1 Burma
Burmese AP4

536* plays, the doctrine of logical and clear unfolding of plot perishes, for there is no plot to unfold.

536* 152 The decadent dramatists try to appeal not to the mind but to the senses, and naturally we find in their plays glaring attempts at sentimentality and sensationalism. Tears occur often and in great abundance on the slightest excuse. Even in the quite artistic 'Baboon Play', sentimentality is the chief fault, and the hero appears weak and unattractive, for he does nothing but cry, trying to protect his sister not by manly action but by tears. One reason why *Saw-phay and Saw-may* appears so far above other plays of the period is in its freedom from sentimental pathos until the last scene. When the heroine and hero are parted, they cry, but they appear sincere in their sorrow, and the play ends quite happily. In most other plays of the period, the hero and heroine are made to undergo misfortune after misfortune, so as to give them ample opportunity to sing pathetic songs. The sentimentality is heightened by sensationalism, for the more unusual and terrible the suffering of hero or heroine the greater is the pathos. When a queen is executed, she has to be slowly beaten. When a hero is put to death, he has to be trodden on by elephants. When a princess is banished, the orders for her exile have to be announced when she is in travail. For, in the decadent drama, swift and sudden death or misfortune seems out of place, and the agony has to be long drawn out and unusual in order to increase the desired effect. Even in the 'Baboon Play', written by the most learned of the decadent dramatists, we find ample use of blood and horror. The First Part of *Saw-phay and Saw-may* is the one play of the period which is free from horror. In *Tin-tin and Khin-khin*, the last scene where the heroine dies dancing, ill and mad, is typically decadent. Madness, leprosy, incest, and a woman in travail are favourite subjects. Dead bodies are popular, and in one play, a scene occurs where the hero is shown roasting and eating his new-born heir.[1]

536* 552 Comic scenes occur in the decadent plays, as dramatic relief from scenes of horror and pathos. The humour is good humour, and in many ways it is an advance even on U Pon Nya. Lewd references are very rare. There is some satire, but it is without bitterness. All the comic characters are lovable in their own way. The comedy is one of 'humours', and we have admirably drawn portraits of a nagging wife and a cynical bricklaying philosopher in *The History of*

[1] *When Father Eats His Son*, by an unknown author.

25; Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

14. BURMAN MOTHER AND INFANT.

tempers Nature's discipline of knocks and bumps, as compared with the bare hard ground of the Indian hut. Nevertheless the young Burman's converse with his environment is unrestricted enough. By the time he is a year old he may be trusted to himself on a flimsy platform many feet off the ground or over the water. There are few things in the way of the child that it may not handle. The very cheroot its mother is smoking is a coveted plaything. The daily bath at the river-side or well has familiarised the child with another element. It may rush out into the first tropical shower and splash to its heart's content with its older playmates in the first tepid puddle. The Burman's regular exclamation of wonder or fear is "mother!"—*amè*.

When the child is a few months old, relatives and friends are assembled and entertained with tea and sweets to witness the ceremony of piercing the ears and giving a name. The Burmans have no patronymics. The name is chosen from a set of current euphemisms proper to the days of the week and their planets, according to the star presiding over the day of birth. The fancy of the parents and the prognostics of the soothsayer unite to decide the choice. Names are single or are compounded from two series (in Arakan from three). Common names, beginning with the "Sunday-son," are Ôn, Kyaw, San, Shwe, Po, Tha, Dun. Men's and women's names are taken from the same sets; only the courtesy-prefixes differ (p. 74). The needle-hole made in the lobe of the ear on the naming-day is expanded by means of plugs and rolls of bast. In the course of a few years the lobe takes a plug one-half to three-quarters

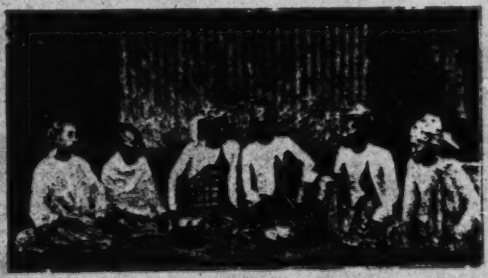
15. HUDLARKS.

25; Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

140. THE SUITOR'S VISIT.

work-boxes, loom-laths, mirror-stands are often the lover's handiwork. Not the least of the lover's offerings is poetry. If he be a scholar, he will sing or recite to his mistress verses of his own in praise of her charms. But there are current ditties to the fancy of every one. The imagery which is the main feature of these odes, is borrowed from every source of beauty, blossom and flower, dewdrop and pearl, planet and star. Burmese metre is largely eked out with euphonic particles; at other times the diction is so compressed as to make the sense most difficult for a foreigner to grasp.

Marriages of affection are general. Romantic attachments are frequent in real life, as they are the rule in the play. The frequency of the mere marriage of convenience is not greater in Burma than in England or America. In this respect there is no parallel to the customs of the hill-tribes of Burma, the neighbouring Asiatic civilisations or even the Latin races of Europe. Their mutual qualities, physical, moral, and material, are for the most part known to the parties from childhood. Burmans evince an openness and frankness amounting to joviality, not to be met with in other parts of Asia. They indulge a much freer play of feature and yet greater freedom in the modulation of the voice. The term for betrothal—*sayán-pe*, earnest-money—testifies to the original purchase of the bride. In modern usage, however, the *sayán* is merely a share of the cost of outfit, according to means. It takes the form of a silk *htmín* or a piece of jewellery for the girl, and is brought by the lad when he comes with his parents to ask the consent of the girl's parents to the marriage. Where parents oppose, runaway matches are frequent.



139. MARRIAGE CEREMONY.

25; Ferrars E-5 (ca. 1890) 1901 APl Burma
Burmese AP4

188. VILLAGE CHEVAUX-DE-FRISE.

away from the company. In a similar spirit of courtesy a rider dismounts and umbrellas are closed. Among acts of discourtesy few are accounted so grave by the Burmans as that of awakening a sleeper. The reluctance to disturb a sleeper is connected with the belief that the spirit (*leipyya*) leaves the body during sleep (p. 197). It is looked upon as a weakness to show resentment and temper (*dawtha*, p. 44). A visitor in a house is offered a new mat to sit upon, water to drink, betel to chew, and a spittoon. If it be meal-time he is invited to partake; otherwise he is asked if he has had food, and refreshment is brought. Although the quota of leisure that falls to everyone is greater in Burma than anywhere else, owing to the wide-spread prosperity of the inhabitants, there is perhaps no country in which every man, woman, and child is less exempt from business concern. Thus it happens that after a few commonplaces, conversation inevitably gravitates to business—prices, harvests, prospects. Next in interest come the festival programmes, the local celebrities and their doings. In every house there are scales and weights, and the household is engaged in occasional or regular trade. Accounts in money and kind are current between neighbours. Whatever spare produce remains is exposed for sale.

576 [349] [513 775] [152] 574 521 437

187. APPROACH TO THE VILLAGE.

The villages either have a quick fence of impenetrable thorny bamboo (*myinwa*), or a hedge of cactus and briar, or bamboo *chevaux-de-frise*. In some parts they are open. The old towns (*myó*) had ramparts and stockades (Nos. 6, 371, 387). The highest sites about the village are for the *sula*, the *Payá-nyo* or sacred ground, the next best are for the *kyaung*. Then comes the enclosure of

361 [349] [311] [346]

25: Ferrars E-5 (ca. 1890) 1901 AP1 Burma
Burmese AP4

526

398. BULLOCK RACING.

in the ring and slaps his arm (*lenmáung-kat*) to the exclamation of *yáuk-kyá! bátha!*—man that you are and son of a man! (No. 153). When some one steps into the ring to take up the challenge, the pair are conducted by seconds to the judges, who decide if they are fairly matched; they then stand aside to await their turn. Every kind of attack is fair except pulling hair and biting; a cap is tied on the head to keep the long hair from coming loose. The first trace of blood betokens defeat, but matches are very frequently drawn. This may be the reason why there is no betting. Powerful seconds are on the alert to separate the combatants if they show temper. But the absence of temper, despite the severity of the contest, is its conspicuous feature. The frank dispositions of Burman and Taláing appear to rare advantage. The high spirits of the victor overflow in chivalrous deprecation of his prowess—"the merest fluke in the world!" That among such a people the sense of personal honour is keen goes without saying. Abuse is not so cheap as in India. The *vendetta* is unknown. Fatal quarrels occasionally arise from jealousy; the old national justice put the law into the hand of a betrayed husband.

152

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526

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Pony-racing is the sport of the North, as boat-racing is that of Pegu with its network of channels. The races are run in heats of twos, like all races in Burma. There are small stakes for the owners, but betting is the soul of the sport. In this the women freely participate. The course is flat, half

399. THE BOAT-RACE GOAL (PAN).